

THE BRITISH MUSEUM
QUARTERLY—VOL. IX. NO. I

LONDON

PUBLISHED BY THE TRUSTEES

1934

THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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BRITISH MUSEUM QUARTERLY
VOLUME IX. NUMBER 1. SEPTEMBER, 1934



I. PERSIAN DRAWING OF DANCING DERVISHES

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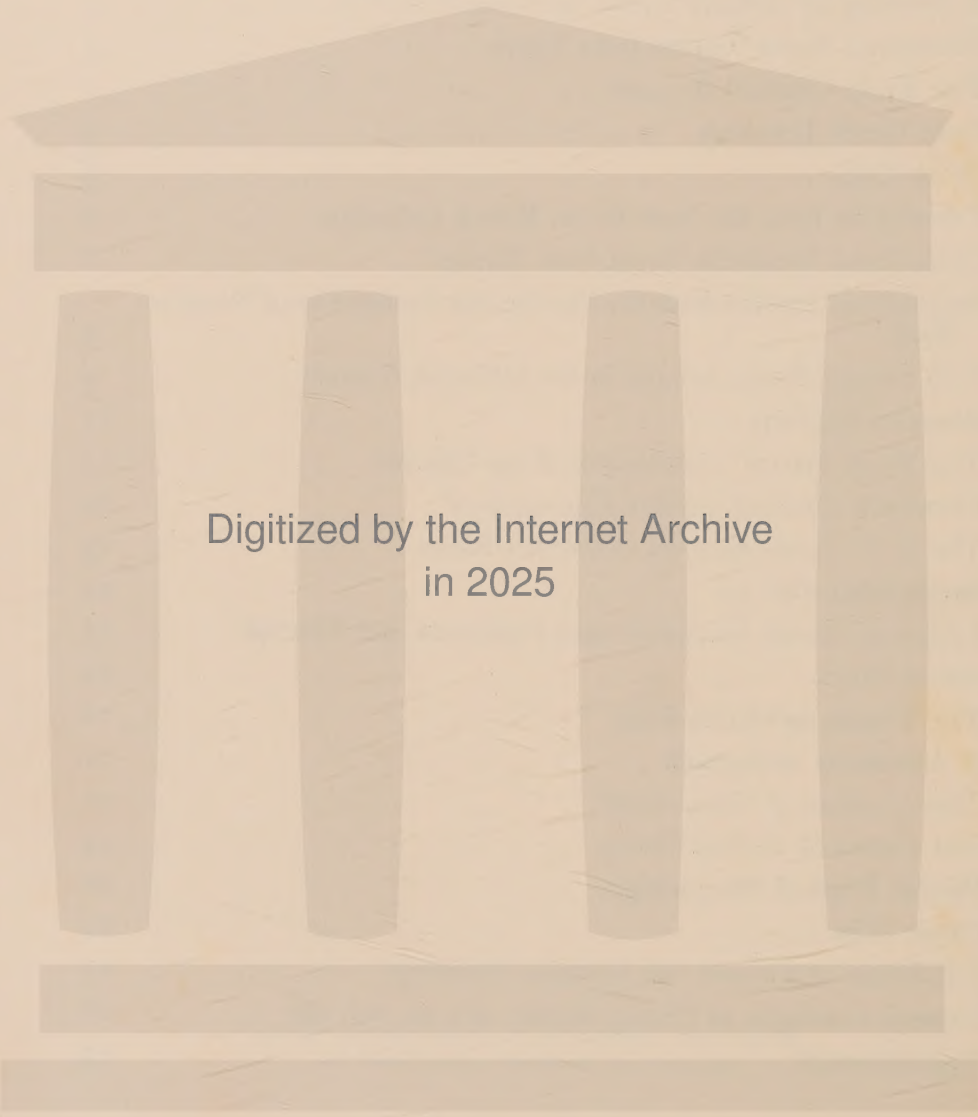
1934

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1. A PERSIAN DRAWING OF DANCING DERVISHES.

THE Department of Oriental Antiquities has lately acquired from Miss Beck her well-known line-drawing of dervishes which was first published by the late Sir Thomas Arnold in *Painting in Islam* (Pl. xlvii, and p. 113), and afterwards lent to the Persian Exhibition at Burlington House (no. 576). Arnold drew attention to the resemblance between this drawing and the work of Muhammadi, one of the greatest names in the history of painting in Persia. From a signed and dated drawing in the Louvre he is known to have been working in the year 1578, but he then signs himself as an old man. From this drawing of country life and from another, in the State Library at Leningrad, which, though unsigned, is certainly by the same hand, it is possible to get a clear idea of Muhammadi's style. It is one of extreme fineness of line and delicacy of handling, the work of a man who dispensed with all but the faintest traces of colour in obtaining the clear lighting of his tinted drawings. Two miniatures in this style have been for some years in the Museum.

The new drawing (*Frontispiece*; size of the original) is handled in quite a different way. Instead of the sensitive outlines of even thickness of Muhammadi there are rapid calligraphic pen-strokes, broadening out at the curves and often accented at the end. The design, however, is clearly related to that of the Leningrad drawing mentioned above and reproduced by F. R. Martin (*Miniature Painting and Painters of Persia*, 1912, Pl. 102). The figures in the Museum drawing all occur in that at Leningrad, which also contains two more, one dressed in a goat-skin. The figures, however, have been rearranged and the grouping is partly in the reverse direction; a drum has been added and small changes have been made in the costume, especially the head-dresses. All this would be well within the power of a skilful copyist, but the vigour of the line and several entirely new features, especially the trees, that have been introduced, reveal a masterly hand. The style of the draughtsmanship belongs to the freest period of Persian drawing, about the year 1600. It is impossible at present to make a definite ascription, but that rather mysterious artist Āqā Rizā made a drawing (reproduced

by Martin, *op. cit.*, i, Fig. 39), after an original by Bihzād that turned up at the Persian Exhibition of 1931 (no. 490), showing modifications in taste which are similar to those made in our drawing compared with the Leningrad Muhammadi.

The drawing is of value as representing this short vigorous period and also for its subject. The scene represented is a mystical dance of dervishes dressed in goat-skins. As Arnold pointed out, such practices have not been regarded with favour by most Muhammedans. It may be added that they represent one of those borrowings from older cults of which many have been made at different times by professors of Islam in Persia, under cover of mysticism.

B. GRAY.

2. DRAGON-PAINTING BY TANI BUNCHO.

A JAPANESE painting, lately acquired, must rank as one of the most imposing in the Museum collection. Its great size (4 ft. × 5 ft. 10½ in.) and the majesty of the subject seem to destine it for public exhibition. Tani Buncho, in Japan the most famous artist of the first half of the nineteenth century, was fully equal to painting on so large a scale. He was accustomed to working on the screens and sliding doors of great houses and temples, and in the Museum painting (Pl. II) he has drawn with equal decision the storm-cloud which partly hides the dragon and his scales and claws. The dragon is one of the traditional subjects of Chinese and so of Japanese painting, representing, as it does, an expression of spiritual power, and it has been treated by nearly all the great masters of both countries. Buncho, who was born in 1763 and lived and worked till 1841, was trained in the Kano tradition, with which such a subject would be a commonplace, but he was greatly affected by the new waves of Chinese influence then spreading across Japan. By the strength of his personality he was able, to some extent, to fuse these styles, though he may be justly described as eclectic, now painting in the older Chinese blue and green landscape style introduced into fashion by Taigado, now dashing off a memory sketch like the Chrysanthemums of the Museum collection. In this new example he shows that he can execute a large and finished painting without losing the qualities of vigour and immediate inspiration of



II. DRAGON BY TANI BUNCHO



III. DRAWING BY RUBENS

a sketch. Such an achievement is only possible for a painter using the Oriental technique of the ink painting on paper.

The painting comes from the collection of Sir Edward James Reed (1830-1906), the naval architect, and was probably given to him by the Imperial Government during his official visit to Japan in 1879. It is signed in a convincing manner, and it may be noted that the seal used is the same as that which appears on some sliding screens in the Honkō-ji Temple, Shizuoka-ken, reproduced in the number of the *Bijutsu Kenkyn* for June 1934. B. GRAY.

3. A DRAWING BY RUBENS.

THIS fine study (Pl. III) was presented to the Department of Prints and Drawings by Lady Beit and Sir Alfred Beit, Bart. It measures $17\frac{1}{8}$ in. in height by $11\frac{3}{16}$ in. in width, is drawn on light brown paper in black chalk, and is heightened with white chalk. It bears the marks of Sir Peter Lely and Sir Joshua Reynolds and was subsequently in the collections of J. Mayer of Liverpool (Sale, Sotheby's, 22 July 1887, lot 537) and Mr. Arnett Hibbert and Mr. J. V. Hibbert. It is the study of the torso of a man; the head is thrown back, the legs are drawn up, and the right arm hangs down. It was the modelling of the torso in which the artist was interested; the head and legs are only roughly outlined.

What was the purpose for which Rubens made this powerful and characteristic study? At first sight it is reminiscent of the contorted and agonized figures hurtling through space in the Fall of the Rebel Angels or the Last Judgement. But even if it is turned upside down the figure does not give the impression of one falling. The head and torso look as if they had been forced back and the legs as if they had been drawn up in agony. The position of the figure is in fact that of the impenitent thief in the picture of the Crucifixion ('Le coup de lance') in the Antwerp Gallery, though the body is seen from a different point of view and is turned to the left instead of to the right. It may have been a preliminary study for this figure before the exact arrangement had been fixed, or a study for some other crucified thief in a composition which was never carried out. A study which resembles it in intention and in technique

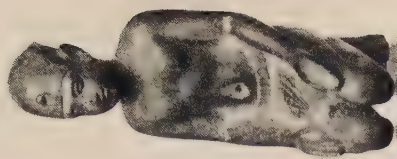
is that for the body of Christ which is already in the British Museum. This latter study (Hind 9) was probably made for the picture of Christ on the Cross in the Antwerp Museum or a similar picture known from engravings but now lost. A. E. POPHAM.

4. DIVINE AND ROYAL FIGURES FROM EGYPT.

A SMALL but choice collection of antiquities, generously presented by Mr. Mitchell-Innes, was acquired by him from fellahin during a number of years in Egypt. The small, partially hollow, wooden figure of a kneeling Pharaoh (Pl. IV *a*), hands on knees, wearing the *hprš* crown, is an example of miniature wood-carving not previously illustrated in the Egyptian collections, and is presumably to be dated somewhere between the XXIInd and XXVIth Dynasties. The Isis, about to suckle Horus (Pl. IV *b*), is of composition, glazed green over all the surface save for the wig, which is coloured a purplish blue, a combination thought to point to the XXXth (Persian) Dynasty; the left arm is slightly broken. As a companion to this may be mentioned a lapis-lazuli amulet, same subject, crown and part of left arm missing, 1 $\frac{5}{8}$ inches (0.042 m.) high; unusually large for an amulet of the type, of good workmanship. The bronze figure of a princess, wearing a short wig and uraeus (Pl. IV *c*), seems to bear traces of red paint; in the absence of external evidence, it may perhaps be guessed that it belongs to the XXVth (Nubian) Dynasty, or a little later. The bronze seated Imhotep (Pl. IV *d*) is certainly later; the eyes are inlaid with gold, the skirt shows horizontal pleats (?) on one side, an unusual feature, and the scroll bears the deity's name.

Other objects presented by Mr. Mitchell-Innes are a wooden kneeling figure of a man, of the Middle Kingdom, damaged; a perfect 'cippus of Horus', with the 'Metternich' inscription neatly cut; a bronze situla inscribed with prayers to Osiris and bearing two registers of divine figures and symbols; a light green glass head broken from a ram-headed figure of Khnum; a glazed composition statuette of Thoth, a bronze Osiris bearing the name of *Pḥdry* son of *Hry*, and a small basalt mortar, possibly of early dynastic date.

S. SMITH.



a



b



c



d

IV. EGYPTIAN FIGURES PRESENTED BY MR MITCHELL-INNES

5. TWO EARLY CLASSICAL BRONZES.

A FINE example of a class of Greek bronze statuettes that is certainly Peloponnesian, and generally attributed to Arcadia, has been bought out of the J. R. Vallentin Fund. It is an early classical figure of Athena, 12 cm. high and complete from base to plume (Pl. V *a*, *b*). The base is a hollow plinth pierced in the middle of each edge for fastening to some other object. Athena stands on it in conventional fighting pose: her right hand held the spear, her left arm carried the shield. The long edge of the base indicates the frontal view of the design. The feet are bare, the dress is a Doric chiton pulled up over the girdle; zigzag pleats incised along the front of the overfall show that this was a doubled edge, not an end of the cloth. There is incised ornament on the neck of the garment and on rim and crest of helmet; incised folds in front of right shoulder, breast, and skirt, and behind the skirt. The hair is modelled and incised in front, roughly incised behind; and the features are boldly chiselled, almost hacked out of the metal, with apparently little precision, but with evidently deliberate effect. Their coarse finish does not at all obscure the fine poise and spirit of these figures. The new Athena is said to have been found near Pyrgos. She is a notable companion to the Demeter from Tegea in Athens and the Artemis from Kalavryta in Berlin.

Another Greek bronze statuette, recently given anonymously to the Department of Greek and Roman Antiquities, represents a naked athlete standing on a square plinth and holding a libation bowl in his right hand. This is said to come from Olympia, and its style, so far as the difference of scale allows comparison, is similar to that of the Olympia pediment groups. Its height is 8.3 centimetres.

E. J. FORSDYKE.

6. SOME GREEK JEWELLERY.

FOUR notable pieces of Greek jewellery recently bought out of the J. R. Vallentin Fund are a gold finger-ring of about 300 B.C. and three gold pendants of the same or rather earlier date. The ring (Pl. V *c*) is of the not uncommon box-bezel type, but is exceptionally

well preserved. Such rings are always fragile, and the thin shell, on which their elaborate filigree ornament is laid, is often crushed. In this example each end of the plaited hoop is joined to the bezel in a large palmette with a small rosette at its base; the sides of the bezel are filled with scrolls and tendrils, and the figure in relief on the front is a nude Aphrodite leaning on a pillar between similar filigree patterns. The relief is roughly stamped and cut out in a separate plate of lighter-coloured gold.

The pendants (Pl. V *d*) are women's heads wearing necklaces, ear-rings, and high frontlets, with a cylindrical loop for suspension on the crown of the head. A few similar pieces are known. One in the Louvre is represented with a hook for the ear (Hadaczek, *Ohrschmuck*, Fig. 82), others are mentioned in private collections in Rome, and there are three in the Hermitage (Reinach, *Ant. du Bosph. Cimm.* Pl. vii). Two of those are a pair and doubtless belonged to ear-rings, but their attachments are different from ours, and it is more likely that these were worn on a chain. Two of these new ones are very nearly a pair; they were manifestly made in the same moulds and differently finished. The third is in a softer style which suggests South Italy, and the palmettes on its frontlet are less severe. A curious detail, which occurs also on the pair in the Hermitage (and probably on others), is that the string of the bead necklace is tied in a knot.

E. J. FORSDYKE.

7. GREEK COINS.

THE Department of Coins and Medals has acquired as the gift of H. C. Hoskier, Esq., from the *Ars Classica* Sale of 1934 (XVI, lot 1398), a very pretty example of a rare electrum hekte of Phocaea of the early fifth century B.C.; the obverse, which is unusually well centred, shows three seals swimming round a central point, their movement stylized in such a way as to suggest a solar symbol; the reverse is the usual square incuse (Pl. VI, no. 1).

The following important purchases have also been made with the help of the Vallentin Bequest: (1) an unpublished stater of the first half of the fifth century B.C. from south-western Asia Minor, with a winged male figure on the obverse, running, with outstretched



a



b

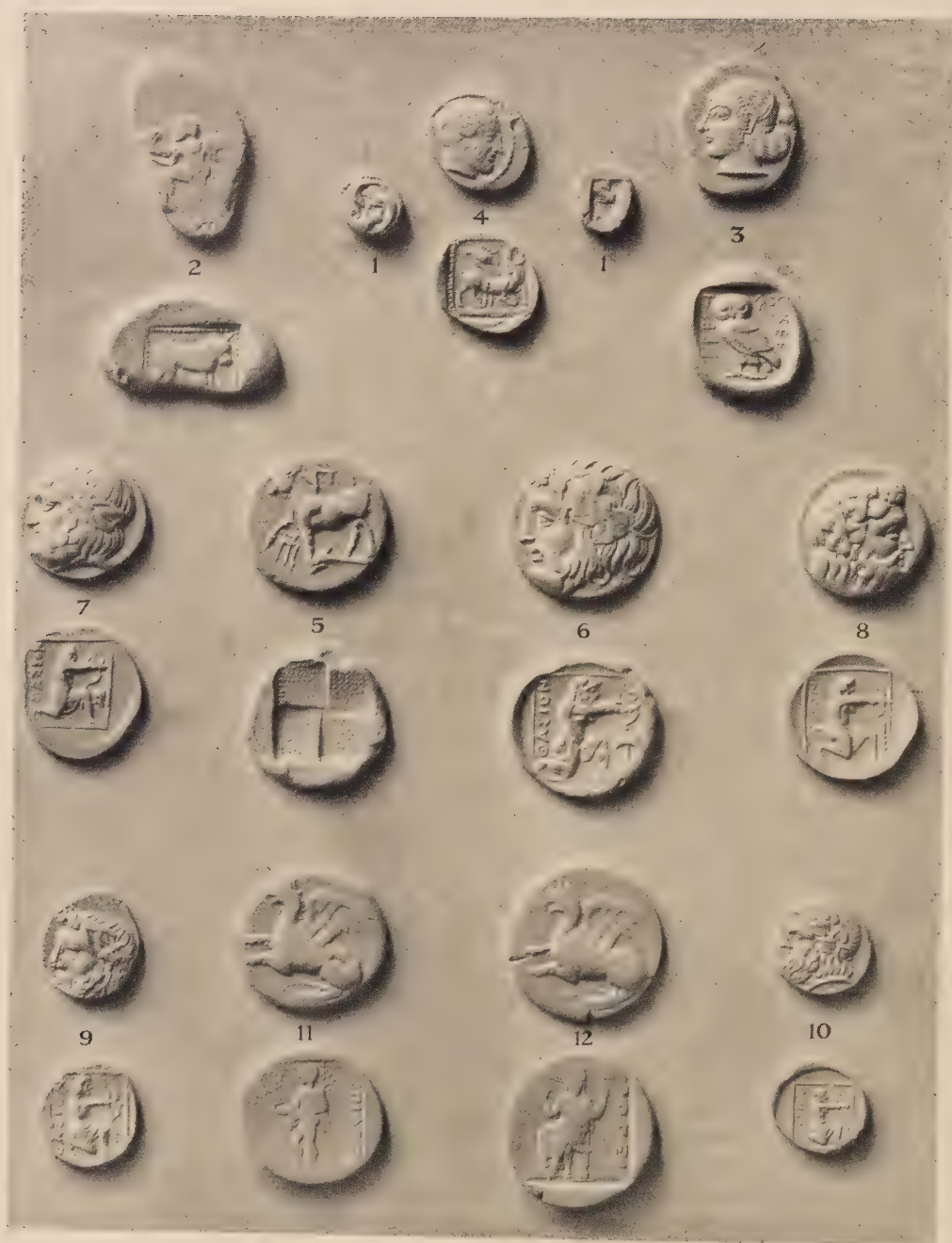


d



c

V. GREEK BRONZE STATUETTE AND JEWELLERY



VI. GREEK COINS

arms, perhaps a solar deity, and a bull on the reverse, accompanied by an inscription. The inscription, which consists of not less than seven letters—it is unfortunately incomplete—appears to be in the Carian script and may be transliterated A-ti-g-u?-l-he-vo. It probably contains the name of a dynast rather than a city (Pl. VI, no. 2).

(2) An unpublished stater of the Lycian dynast Tāththivāibi, with a head of Aphrodite on the obverse and an owl on the reverse surrounded by the dynast's name in the Lycian character. The charming head of Aphrodite is already known, but the owl with which it is here combined is new. It is a direct copy of the owl on Athenian coins issued just after the battle of Salamis, and thus not only enables us to date the coin closely in the second quarter of the fifth century but affords an interesting example of the strength of Athenian influence in Lycia (Pl. VI, no. 3).

(3) A drachm (known only in one other example) of one of the Philistine cities, possibly Gaza, of the fifth century B.C. (Pl. VI, no. 4), to which the mixture of Greek and Oriental elements gives a special interest. The obverse has a young laureate male head in the Greek manner but with a Semitic letter (beth, perhaps for Baal = Lord), engraved on the cheek; the reverse has a goat and an eagle, the former with two Semitic letters again actually engraved on the body, and another letter beneath.

(4) Fourteen coins selected from a hoard of Thracian and Macedonian coins buried shortly before 350 B.C. Among them may be mentioned two hitherto unknown staters of Abdera of the end of the fifth century, one (Pl. VI, no. 11) with the magistrate's name Apollas and a standing figure of Apollo with a charming little Nike alighting on his arm; the other (Pl. VI, no. 12) with the name Herogeiton and a seated figure of Hera, her hands raised in an exceptional posture of supplication (?); a stater of Byzantium (Pl. VI, no. 5) of the early fourth century with a new symbol, the trident; a stater of Thasos of the same date (Pl. VI, no. 6) of admirable style with a head of Dionysus and a full-length figure of Heracles shooting with the bow, also marked with a new symbol, a double axe; and examples of the very scarce didrachms (Pl. VI, nos. 7-8) and drachms (9-10) of the same place with similar types and varying symbols.

E. S. G. ROBINSON.

8. TOTEM-POLE FROM THE NASS RIVER, BRITISH COLUMBIA.

THE Trustees have acquired by purchase a totem-pole, about 25 feet high, from the Nass River in Northern British Columbia (Pl. VII *a*). From information derived locally it appears to be one of the oldest totem-poles on the Nass, and one of the finest. For over seventy years it stood at Angeedaw, now a deserted Niskae village on the lower Nass, and the name of its carver is lost.

Originally it was surmounted by the figure of an eagle, which was lost some years ago. The other figures represent the inherited 'crests' of the original owner. These are as follows, from the top downwards: (1) the 'Geebelk', a monster with wings like a bird, but with a human face and a bird's beak instead of a nose; (2) an eagle; (3) a large beaver with a small one on its back; (4) a monster of the sea, known as the 'Man underneath'. These 'armorial bearings' are explained in tribal history and mythology, and the legends attaching to them have been collected by Dr. Marius Barbeau, through whose kind offices the pole was obtained. They are too long to quote here, but they are filed in the Sub-Department of Ethnography, and it is hoped that they may eventually be published at length.

T. A. JOYCE.

9. GOLD-PLATED UMBRELLA FINIAL FROM ASHANTI.

THE Trustees of the Christy Fund have presented to the British Museum the gold-plated finial of a state-umbrella belonging formerly to Prempeh, paramount chief of the Ashanti nation in West Africa (Pl. VII *b*). The design, carved in wood, represents five birds, one large and four smaller, with their beaks resting on their backs. The design is significant, and emblematic of chieftainship, the meaning being explained as follows: 'Just as a bird can remove an insect from its back without changing its position, so a chief sitting in judgement can bring out the evil that is behind him and place it in front of him in the sight of all men.'

This umbrella-head was obtained by the late Sir Cecil Armitage, who, in the last Ashanti war, was in command of the faithful native levies, and was purchased by the Trustees of the Christy Fund after his death.

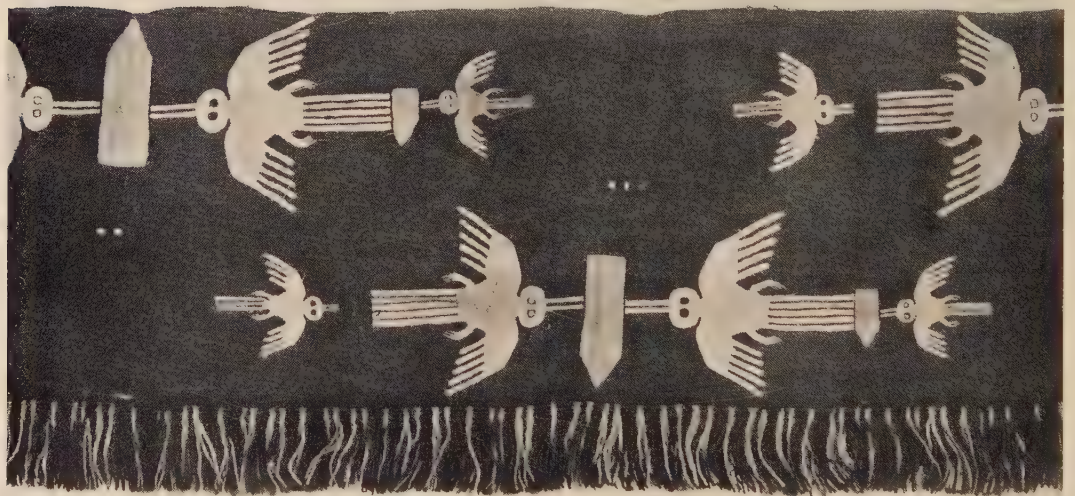
T. A. JOYCE.



VII. (a) TOTEM-POLE.



(b) KING PREMPEH'S UMBRELLA FINIAL



VIII. POLYCHROME TEXTILES FROM NASCA

10. POLYCHROME TEXTILES FROM THE PRE-SPANISH CEMETERIES OF NASCA IN PERU.

MR HENRY VAN DEN BERGH has added to his previous donations to the British Museum by the gift of a series of Ancient Peruvian textiles from the pre-Spanish cemeteries at Nasca, in Southern Peru. The series (of which two examples are figured on Pl. VIII) provides an excellent example of the polychrome weaving practised by the coastal tribes of this region in pre-Inca times. The colours are red, yellow, green, and black, and the perfection of technique provides an excellent example of the high degree of technical skill which the pre-Inca population of the southern Peruvian coast had attained before the rise of the Inca 'Empire'. On evidence provided by sequence-dating, they may be assigned to a period extending, roughly, from 200 B.C. to A.D. 200. The series constitutes a most important addition to the Museum collection, which, hitherto, has not been able to acquire adequate examples of the textile art of this region and period. T. A. JOYCE.

11. TWO FRENCH POEMS PRINTED IN THE FIFTEENTH CENTURY.

AN exceptionally interesting and valuable acquisition has recently been made by the Department of Printed Books in the shape of a small quarto volume containing, in faultless preservation, two tracts of French verse printed at Lyons towards the close of the fifteenth century.

The first is no less a piece than *La belle dame sans mercy* of Alain Chartier, the councillor and court-poet of Charles VII of France, which was written in or about 1425 and immediately took rank as the literary sensation of its age. An English translation long fathered upon Chaucer, in defiance of chronology, can claim to have suggested to Keats the title and possibly something of the atmosphere of his ballad. The original was included in the first collected edition of Chartier's works, published at Paris in September 1489 (Hain 4912, Gesamtkatalog 6557), but was separately printed at least twice during the early period. Of these separate editions the present is unquestionably the earlier. It forms part of

the work of a printer specializing in French texts of a more or less popular nature who is variously known as the Printer of the *Complainte de l'âme damnée* and the Printer of the *Champion des dames*. His books being all 'sine nota', we can say little about him save that his material locates him at Lyons, with the approximate date 1490. The *Belle dame sans mercy* bears upon the recto and verso of the first of its twenty leaves a small woodcut of the lady and her admirer conversing in a garden, which was first used by Jean du Pré at Lyons in a book completed in March 1489; there is thus a possibility that the *Belle dame* itself may be of the same year and may even be prior to the collected edition of Chartier, in which case it would rank as the 'editio princeps'. Only one other copy besides the present is known—that in the Bibliothèque Nationale at Paris.

The second tract comprises a text until recently attributed to Chartier also, though in reality only connected with him by the fact that it is written in the same strain of courtly love which he himself cultivated. It is generally known as 'Complainte d'amour et réponse', but is here, as in several early editions, entitled *La belle dame qui eut mercy*, thus ingeniously linking it up with Chartier's best known poem. Modern scholars have recognized that it consists of two quite distinct compositions, and the title here given them is in strictness applicable only to the second, in which all ends happily; in the first the lover is advised by the lady to look for another love, with the encouraging hint that this should not be difficult, in view of the poetical accomplishment of his pleadings. The present edition is complete in eight leaves and, like *La belle dame sans mercy*, has no indications of date or origin, but should apparently be assigned to the press of Jean de Vingle at Lyons, with whose fifth type (in use about 1495) it is printed. The first letter of the title is formed by a large L with elaborate decoration of grotesque faces and beasts which was at one time in the possession of Matthieu Huss, while on the verso of the same leaf is a woodcut of a lady and a man-at-arms holding a flask between them, no doubt derived from some other book. The six separate early editions recorded of this tract are all of the utmost rarity; of that here described no other copy is known save that of Mr. J. Pierpont Morgan.

Bibliographical references: *La belle dame sans mercy*, IA. 42275; belonging to the same group as Proctor nos. 8691-6; cf. Gesamtkatalog der Wiegendrucke no. 6564, Claudin, *Histoire de l'imprimerie en France*, vol. iv, p. 417.—*La belle dame qui eut mercy*, IA. 42080; cf. Gesamtkatalog 6572, Claudin, vol. iv, pp. 185, 232.

V. SCHOLDERER.

12. ROMEO E GIULIETTA.

AMONG the sources of *Romeo and Juliet* the 'Historia novellamente ritrovata di due nobili amanti' by Luigi da Porto is of particular interest as being the earliest to introduce the names of Romeo Montecchi and Giulietta Cappelletti, and to place the scene of the action at Verona.

The tale was printed at Venice four times in the sixteenth century, three times as a separate work and once included in the 'Rime et Prosa' of the author. The earliest edition, printed by Benedetto Bindoni, is undated, but was probably issued about the year 1530. A second edition by the same printer is dated 1535, while the text included in the 'Rime et Prosa', showing many variations from the earlier editions, was published in 1539 by Francesco Marcolini. Of these the Museum has hitherto possessed the second and third. A copy of the fourth edition, printed by Giovanni Griffio in 1553, has recently been acquired. This follows the text of the Bindoni editions, is printed in italic, and contains two versions of the device of the printer.

L. A. SHEPPARD.

13. TWO EARLY FRENCH TRANSLATIONS OF THE CLASSICS.

THE Department of Printed Books has also acquired two handsome and very rare editions of Latin classics in French translations. The earlier is a medium-sized folio, *Les Œuvres de Virgille translatees de latin en francoys*, published by Jacques Le Messier at Paris in 1532. This is not the earliest edition of the translation, which is in verse and is the work of Guillaume Michel for the *Bucolics* and *Georgics* and of Octavien de Saint Gelais for the *Aeneid*, but it is the earliest to be illustrated throughout, containing as it does 162 small oblong woodcuts interspersed among the text and

two full-page cuts, one on the verso of the title and the other at the beginning of the *Aeneid*. The blocks of these latter go back to the fifteenth century, when they were used in some of Vêrard's publications. The small cuts are mainly new, but their spirit and execution are still thoroughly medieval and enhance the archaic flavour given to the book by its gothic type. The only modern touch occurs in the elaborate border surrounding the title, which is signed by Urs Graf.

The other book is *Les cinq premiers livres des annales de P. Cornelius Tacitus . . . traduitz nouvellement de Latin en Francoys*, a quarto published by Vincent Sertenas at Paris in 1548. The translation is that of Étienne de la Planche and the book represents the first appearance of any part of Tacitus in the French language. In its clear roman type and well-designed format it is a capital specimen of the new French school of book-production and as such forms a striking contrast to the *Œuvres de Virgille* published only sixteen years previously. The newly acquired copy is in excellent condition and in a most tasteful brown leather binding with gold stamping, contemporary with the book and also Parisian. The signature of Marcus Fugger, a member of the famous family of financiers, who died in 1597, is written in the top cover. V. SCHOLDERER.

14. CROWLEY'S 'ONE AND THYRTYE EPIGRAMMES'.

THE Department of Printed Books has been presented by Mr W. A. Marsden, the Keeper of the Department, with one of the only two known copies of Robert Crowley's *One and thyrtye Epigrammes*, printed by the author himself in 1550—the other copy, which is in the Cambridge University Library, was the basis of the reprint published by the Early English Text Society in 1872. Crowley, a Gloucestershire man and a graduate of Magdalen College, Oxford, held several ecclesiastical offices, including that of Archdeacon of Hereford, and passed almost the whole of his strenuous life (1518–88) in preaching, writing, and printing in support of the Reformed doctrines. As printer he is chiefly remembered for his edition of *Piers Plowman*. He took a keen interest in the social life of his day, and was a sturdy champion of the poor

and oppressed, as is clearly seen in *One and thyrtye Epigrammes*, a collection of vigorous satires in rough and homely verse on contemporary social abuses, arranged alphabetically—‘Of Abbayes’, ‘Of Alehouses’, ‘Of Allayes’, ‘Of Almes houses’, and so on. A great deal of interesting light is shed on the customs of the time in epigrams such as those on Alehouses, Beggars, Bearbaytynge, Dicears, Rente Rayzers, Usurers, and others; and the suffering caused by the suppression of the monasteries and the misappropriation of their funds is insisted on—

what occasion was here
To prouide for learninge
and make pouertye chere!

The present copy is in excellent clean condition with good margins. It is a small octavo, well printed in black letter, with marginal notes.

H. SELLERS.

15. THE A. V. PETERS BEQUEST OF PRINTED BOOKS.

THROUGH a bequest by the late Alfred Vout Peters the Department of Printed Books has received two hundred and thirty volumes of English works of various dates from 1594 to 1930, in good condition, and many of them in the original bindings. A number of the volumes contain four or five distinct works within one cover. The most important section of the books consists of eighteenth-century editions of seventeenth-century and later plays, which will fill many gaps in the Museum's collection. Other noteworthy items are: copies of otherwise unknown editions of Turbervile's translation of 'Mantuan's' (Baptista Spagnuoli's) *Eglogues*, 1594, and of *God and the King* (attributed to R. Mocket), Cambridge, 1616; Thomas Tryon's *Treatise of Dreams & Visions*, circa 1690; Quarles's *Divine Poems*, 1674, with cuts; a copy of Chamberlayne's *Pharonnida*, 1659, in an embroidered binding; Allan Ramsay's *Gentle Shepherd*, Perth, 1786; Crabbe's *Tales*, in two volumes, and *Tales of the Hall*, three volumes, both publications dated 1820; the second edition of John Clare's *Poems descriptive of Rural Life*, 1820; and a number of early editions of works by Pope, Gay, and Prior.

H. SELLERS.

16. BACCHYLIDES, ODE 16.

IT is now nearly forty years since the Museum acquired the great Bacchylides papyrus, and the main problems of the text have long been solved, as far as the evidence permits, by a succession of scholars. There still remain, however, a few passages where further advance seems possible. One of these is treated below, namely the opening lines of the dithyramb entitled 'Heracles'. The poet summons Apollo to Delphi out of season from festival in Thrace (among the Hyperboreans) in order to hear his ode. Dithyrambs are traditionally linked with Dionysus, but both this poem and the next are addressed to Apollo, though ranked in the manuscript among the dithyrambs. The restoration of l. 1 is new, and the reading εἴ τις in l. 5. These give the key. The emended text now runs:

Φαί]γου, Διὸς υἱ(έ), ἐπεὶ
 ὀλκ]άδ' ἔπεμψεν ἔμοι χρυσεάν
 Πιε]ρίαθεν ἐ[ϋθ]ρονος [Ο]ύρανία
 πολυφ]άτων γέμουσαν ὕμνων
 5 σάμερο]ν εἴ τις ἐπ' ἀνθεμόεντι Ἑβρωί
 θηρσὶν ἀ]γάλλεται ἢ λολιχαύχεσι κύ[κνωι
 θαλίαισ' ἀ]δινὰ φρένα τερπόμενος,
 ἄχρη Πυθῶ(νά)]δ' ἱκῆι παιτηόνων
 ἀνθεα πεδοιχνεῖν—
 10 Πύθι' Ἀπολλων,
 τόσα χοροὶ Δελφῶν
 σὸν κέλαδῃσαν παρ' ἀγακλέα ναόν
 πρὶν γε κλέομεν etc.

H. J. M. MILNE.

1 All that remains of the sigma is the lower tip of an upright stroke. Sigma has a variety of shapes in the first hand, and there are parallels to this. The title of Διὸς υἱός, frequent in the Homeric Hymn to Apollo, is made explicit in l. 10. 5 By τις is meant the Thracians or Hyperboreans. 7 The text has the unmanageable]δειῖται with the second iota apparently converted to N, perhaps a corruption of ἀδιναν by way of ἀδειαν (cf. the Homeric ἀδινὰς φρένας). ἀδινὰ = abundantly. 8 Space suggests that the scribe wrote Πυθῶδε, the more usual form. Paean is appropriate to Apollo at certain seasons. 11 τόσα resumes ll. 1-9, which are in effect a quotation (cf. τόσ' εἶπε in Bacchylides 3.48, 17.47). 12 The physical, if not the grammatical, subjects of κέλαδῃσαν and κλέομεν are identical, for χοροὶ = ἡμεῖς χορεύοντες, while κέλαδῃσαν (timeless aorist) virtually = κελαιδοῦμεν. 'Such, Apollo, is our prelude before we turn to sing of Heracles.'

17. LETTERS TO HENRY CROMWELL FROM FLEETWOOD AND THURLOE.

A TIMELY grant by Parliament, in 1807, enabled the Trustees to rescue from the sale-room the manuscripts (now arranged in upwards of twelve hundred volumes) of the first Marquess of Lansdowne, universally remembered as Lord Shelburne, the title which he bore throughout an eventful political career. By this purchase, along with such treasures as the Shaftesbury Psalter and the Burghley Papers, the Museum became possessed of three portfolios of letters (Lansdowne MSS. 821-823) written to Henry Cromwell during the years (1654-9) in which he held a series of posts in Ireland, culminating in the lord-lieutenancy. The presence of the letters in the library of Lord Shelburne is, no doubt, to be explained by the fact that his great-grandfather, the celebrated Sir William Petty, had acted as Cromwell's private secretary. It came to light subsequently, probably in 1877, when the correspondence at Lansdowne House was calendared for the Historical Manuscripts Commission, that not all the Cromwell letters had become the property of the nation. According to the Report issued in that year, thirty-five letters from Charles Fleetwood, brother-in-law of Cromwell and his predecessor in Ireland, and eight from John Thurloe, Secretary of State, remained scattered among Shelburne's correspondence.¹ Some months ago the present Marquess of Lansdowne conceived the happy idea of presenting the outstanding letters to the Museum, through the Friends of the National Libraries. He was actually engaged in giving effect to his intention when an auctioneer's sale-catalogue came to his hands. In it he discovered two letters of Fleetwood and one of Thurloe, which, so the evidence would suggest, had by gift or accident become part of the papers of Sir James Lacaita, sometime (1857-63) private secretary and librarian to the third marquess.² The Friends, at the suggestion of Lord Lansdowne, set themselves to secure the three

¹ *Sixth Report, Appendix*, pp. 238, 242.

² The vendors at Sotheby's on 24 April 1934 were the representatives of the late Charles Carmichael Lacaita, Sir James's only son. Many of the letters then sold (lots 383-448) are addressed to Lord Shelburne.

letters; and it is sad to record that, although this task was successfully accomplished, their combined generosity has not brought about a complete reunion. Figures endorsed upon the Fleetwood letters testify that they originally numbered thirty-seven. As we have seen, thirty-five remained at Lansdowne House in 1877. These, with the two letters now purchased by the Friends of the National Libraries, would have completed the total. Unfortunately, however, Lord Lansdowne has been able to find only thirty-two. Thus three letters are still missing from the set which (with the Thurloe correspondence) has received the number Add. MS. 43724.

A. J. COLLINS.

18. ESTATE MAPS.

MR WILFRED MERTON has presented to the Department of Manuscripts an interesting collection of twenty-nine maps of holdings in various counties, ranging in date from 1642 to the first half of the nineteenth century. Twenty-two of these are on vellum, the remaining seven on paper, and the counties concerned are Buckinghamshire (3 maps), Essex and Hertfordshire (1 map), Gloucestershire (13 maps), Hertfordshire (3 maps), Norfolk (4 maps), and Suffolk (5 maps). Many of the maps are signed by their draughtsmen, seven of those relating to Gloucestershire, executed by T. Pinnell at various dates between 1791 and 1811, being of especially beautiful execution, and the collection as a whole is a welcome addition to the topographical material in the Department. It has been numbered Add. MS. 43737.

E. G. MILLAR.

19. THE TRISTAN DA CUNHA BIBLE.

THE remote island of Tristan da Cunha in the South Atlantic, discovered in 1506, was annexed to Great Britain as a dependency of Cape Colony on 14 August 1816. In the following year William Glass, a corporal in the Royal Artillery, was left there with his wife, their two children, and two masons. This was the origin of the present settlement. An interesting relic of the early days of this tiny colony has been presented to the Museum through the generosity of the Tristan da Cunha Fund, assisted by the Friends of the National Libraries and a few private subscribers, the owner,

Mrs. Annie Glass Lake, a descendant of William Glass, forgoing part of the agreed purchase price as her contribution to the gift. This is the Family Bible of William Glass, a copy of the bible published by Langdon Coffin, Boston, 1831. In this edition certain pages between the Apocrypha and the New Testament were prepared for a family record with columns set out to receive entries of marriages, births, and deaths. Under the first of these heads there is entered, in different hands, the record of Glass's marriage in July 1814 to Maria Magdalena Leenders, born 1 January 1802 (he himself was born 2 May 1787). There follow over the page the births of a goodly number of children, the first being William Glass, born at the Cape of Good Hope, 24 June 1815, and the second Mary Anne Glass, 'born on the Island of Tristan De Acunha the 22 April 1817'. A shorter list of deaths follows, ending with 'Isbella Glass died August 28 1885'. At the foot of the columns which record the successive births of the population of this lonely island a later hand has made in pencil the inevitable quotation from Gray's *Elegy*:

Full many a gem of purest ray serene
The dark unfathomed caves of ocean bear.
Full many a flower is born to bloom unseen
And waste its sweetness on the desert air.

R. FLOWER.

20. A THACKERAY AUTOGRAPH.

SPEAKING of Napoleon's exile and death at St. Helena Mr F. A. Simpson in his *Rise of Louis Napoleon* has said: 'For St Helena saw not only the end of a great career, but the beginning of a great creation; it was the scene not merely of the death of Napoleon, but of the birth of the Napoleonic legend.' As in the lives of the saints the translation of the body to a new shrine gives impetus to the cult; so the translation of the mortal remains of Napoleon to Les Invalides in December 1840 stirred the imagination of the young Louis Napoleon, and of many another Frenchman. Thackeray thought otherwise. He attended the ceremony with Monckton Milnes, and gave his impressions to the world in 'The

Second Funeral of Napoleon by Mr M. A. Titmarsh', first published in 1841. In his opinion the whole thing was humbug, the tinsels and solemn bugbears unnecessary. He said so, and the book was a failure.

As a supplement to the George Smith Memorial Bequest (see *B.M. Quarterly*, vol. viii (1933), pp. 79, 80), the Department of Manuscripts has become possessed of another Thackeray autograph: that of the work mentioned above (Add. MS. 43738). The MS. is the copy which was sent to the printer, and is written throughout in the author's earlier hand. It is a notable addition to an already most munificent benefaction, and will be invaluable for the identification of Thackeray MSS. The donors are the children of the well-known publisher of Thackeray's works, the late Mr. George Smith.

F. WORMALD.

21. THREE LETTERS OF TISCHENDORF.

CONSTANTINE TISCHENDORF, as discoverer and procurer of the Codex Sinaiticus, has recently become a familiar name to wide circles. He has now a special link with the Museum where (he would be surprised to hear) that treasure rests. The three letters of Tischendorf which have just been presented to the Department of Manuscripts by Miss Cureton possess yet another link with the Museum. They were addressed to her father Canon William Cureton, the famous Syriac scholar and one-time Assistant Keeper of Manuscripts. The letters, of which the first is in German, the other two in French, date from 1851 and 1856—before, that is to say, Tischendorf's third journey to Mt. Sinai, in 1859, when the major portion of the Codex was retrieved. The contents deal with the scholarly activities of both correspondents, but there are two passages which indirectly concern the Codex, passages which glance at the activities of the notorious swindler, Simonides. 'Quant au Pasteur d'Herma's', writes Tischendorf, 15 January 1856, in connexion with Dressel's edition of the Apostolic Fathers, 'vous aurez lu que Mr. Simonides, le fameux contrefacteur de MSS., en a apporté le texte. Pour la chose principale, il n'y a pas de tromperie, mais il s'en mêle pourtant quelque chose comme cela. [The text

was doctored by Simonides.] A ce que je sais, Mr. Dindorf a été le dupe de Mr. Simonides dans l'affaire d'un palimpseste [Uranus on the Kings of Egypt: a Simonidean forgery]. Mr. Dindorf connaît beaucoup mieux les billets de banque et les actions des chemins de fer que les vieux palimpsestes Grecs.' And again in the last letter, of 20 April 1856: 'Probablement vous aurez lu de l'affaire fameuse du palimpseste de Mr. Simonides. Je ne sais si les journaux anglais ont rapporté que je n'ai pas hésité un seul instant à reconnaître que le MS. est faux. La 2. édition de la brochure de Mr. Lycurgos contient tous les détails de cette curieuse affaire. Personne ne s'est plus blâmé que Mr. Dindorf et Mr. Lepsius. De la part de Mr. de Humboldt, de Mr. Boeckh, de Mr. Pertz me sont parvenues des lettres pleines de reconnaissance pour mes services. Cependant on aurait désiré de quelques parts que je n'en disse rien au public. Mais on ne pouvait pas demander cela.' In revenge Simonides a few years later claimed to have written the Codex Sinaiticus.

H. J. M. MILNE.

22. THE POEMS OF WILFRED OWEN.

THE fame of Wilfred Owen has been of steady growth. Many hold him to be the greatest of England's war-time poets—great in achievement, greater still in promise—and his untimely death, almost within hail of the armistice, re-enacts for our century the bitter tragedy of Keats. It was therefore meet that the titles of his poethood should rest in the keeping of his country. With the help of the Friends of the National Libraries and separate subscribers this desirable end has now been effected, and the haphazard materials, eloquent of those unquiet times, now repose in the Department of Manuscripts within the boards of Additional MSS. 43720, 43721. The former volume was already bound when received and has been left undisturbed save for a few insertions. It includes, along with some other pieces, all the verse published in the first (Sassoon's) edition of Owen's poems. The second volume has been arranged in two main divisions: (1) The poems in the order of Blunden's edition, either variant copies or final versions, in so far as these have not found place in Add. MS. 43720; (2) the remaining material, outside both Sassoon and Blunden, in rough chronological order.

We have thus in the Museum a unique series of documents for the study of a poet's development, telescoped within a few crowded years. Keats, overtly or subtly, is the dominating influence, and to Keats Owen must have recognized a special affinity, much as Keats himself acknowledged his own kinship with Shakespeare. Moreover, as in the letters of Keats we can often trace the germ of an idea which later comes to flower in his verse, so in the many variant forms of Owen's poems we can follow the whole course of a poetic thought from the first rough jotting as it strikes the brain through successive enrichments to its full presentation.

Finally, a word must be said about Owen's peculiar contribution to the technics of English verse, his masterly use of assonance. This device is of course not an invention of Owen's, but no poet has employed it to such purpose. The strange, intense effects he draws from it can best be studied in those two most personal and most moving of his poems, *The Show* in which he perceives with horror the vision of his own death, and *Strange Meeting* in which his brooding spirit, escaped at length from the outrage of war, reconciles itself in death with the ghost of the slayer—'Let us sleep now'.

H. J. M. MILNE.

23. PERSIAN POETICAL MANUSCRIPTS.

THE anonymous friend whose munificence has often in the past enriched the collections of the Department of Oriental Books and Manuscripts has now increased the Museum's obligation to him by a new gift. This consists of seven valuable manuscripts of Persian poetical works, viz.

1. An extensive selection of shorter poems from the *Divān* of Khvājū Kirmānī; written in a *naskhī* hand of the seventeenth century, with four pages handsomely illuminated in Central Asian style; in a black leather binding of about A.D. 1800 with three painted and lacquered panels on each board. $12 \times 8\frac{1}{4}$ inches.

2. A volume of poems in *maṣnavī* style addressed by a poet aged 70 to his son aged 7, comprising fourteen pages written in an exquisite small *nasta'liq* hand, with fine 'unvān and end-pieces and gold and coloured borders inset in larger frames of paper with gilt

decoration; written (and possibly also composed) by the scribe 'Imād al-Ḥasanī al-Iṣfahānī in A.H. 990 (A.D. 1582), who has added two pages in large bold *nasta'liq* from his pen; in a fine binding of flower-embroidered silk. $9\frac{1}{2} \times 6\frac{1}{4}$ inches.

3. A *dīvān* containing the satirical poems of Sūzanī of Samarkand; written in a fine *nasta'liq* of the late sixteenth or early seventeenth century, with good 'unvāns on the first two pages; in an embossed leather binding. $9\frac{1}{2} \times 5\frac{1}{2}$ inches.

4. The *Dīvān* or poems of Salmān Sāvajī; written in good *nasta'liq* of the fifteenth century, with gold rulings and some illuminations, to which have been added in the nineteenth century some coloured illustrations. $9 \times 5\frac{3}{4}$ inches.

5. Muntakhab or selections from the *Ḥadīkah* and other poems of Sanā'ī; written in fine *nasta'liq*, ruled in gold and colours, the scribe being the famous penman Shāh Maḥmūd Nishāpūrī, in the sixteenth century; in an embossed leather binding. $9 \times 5\frac{1}{2}$ inches.

6. The *Dīvān* or poetical works of Ḥālatī; written in fine *nasta'liq* with gold and coloured rulings and a good 'unvān, the scribe being Muḥammad Amīn, who finished the book in A.H. 995 (A.D. 1587). $7\frac{3}{4} \times 4\frac{1}{4}$ inches.

7. Selections from the poems of Kātibī and others; exquisitely written in small *nasta'liq*, with illuminations in gold and colours; seventeenth century. $8 \times 5\frac{1}{2}$ inches. L. D. BARNETT.

24. OTHER GIFTS.

A HISTORY of English Furniture. By Percy Macquoid. 4 vols. London, 1904-8.

A Sporting Tour through various parts of France. By Colonel Thornton. 2 vols. London, 1805, 6.

Modes et costumes historiques dessinés et gravés par Pauquet Frères. [Ninety-six coloured plates.] Paris [1864].

Memoirs of Count Grammont. By Count A. Hamilton. London [1793?].

Liber Fluviorum; or, River Scenery of France. Depicted in sixty-one line engravings from drawings by J. M. W. Turner. London, 1857.

The Complete Angler. In two parts: the first written by Mr Izaak Walton; the second by Charles Cotton. London, 1822.

All the above presented by Mrs A. C. Taylor.

Foster Hall Reproductions. Songs, compositions, and arrangements by Stephen Collins Foster, 1826-64. 3 vols. Privately printed by Josiah Kirby Lilly, Indianapolis, 1933.

Presented by Mr Josiah Kirby Lilly.

Lettres autographes composant la collection de Madame C. Whitney Hoff. Paris, 1934. *Presented by Madame Whitney Hoff.*

Sammon Arvoitus. Kirjoittanut E. N. Setälä. Helsingissä, 1932. *Presented by the Author.*

P. Vittorino Facchinetti, O.F.M. I Santuari Francescani. 3 vols. Milano, 1925-7. Antonio di Padova. Milano, 1925. San Francesco d'Assisi. Milano, 1926. L'Ommaggio artistico promosso dai Frati Minori d'Italia in occasione del VII° centenario del transito del loro Beatissimo Padre (1226-1926). Milano, 1929. S. Bernardino da Siena. Milano, 1933. *Presented by the Casa Editrice S. Lega Eucaristica.*

Albertus Magnus. Naturalia ac supernaturalia opera. 2 vols. Octavianus Scotus, Venetiis, 1517, 18. *Presented by Mr Robert Steele.*

The New Republic. Vols. 1-10, 20-45, 69-78. 36 vols. and 128 parts. New York, 1914-34. *Presented by the Editor of the New Republic.*

Alice's Adventures in Wonderland. By Lewis Carroll. London, 1914. In a decorative binding by Miss Madeleine Kohn. *Presented by the Binder.*

Confessionale of Anthoninus, Archbishop of Florence, and other Franciscan tracts, fifteenth century; Add. MS. 43715. *Presented by Mr A. G. Hammond in memory of his late wife, Marie Hammond.*

Vellum leaf with Sayings of Philosophers and portrait drawings, circa A.D. 1500 (?); Add. MS. 43716. *Presented by the same.*

Supplement to Dr. Watts's Hymns in shorthand (Mitchell's system), [after 1782]; Add. MS. 43717. *Presented by Mr J. W. Beckwith.*

Autograph manuscript of 'Fiona Macleod's' *Pharais*, 1894; Add. MS. 43718. *Presented by Mrs Edith Wingate Rinder.*

Standing Orders of the House of Lords, probably compiled for

the fifteenth Lord Somerville, [1796-1819]; Add. MS. 43719. *Presented by the Comtesse Morel des Boullêts.*

Correspondence of Richard Cobden and John Bright with Joseph Sturge, 1839-59; Add. MSS. 43722, 43723. *Presented by Mr J. Sturge.*

Autograph manuscript of 'Causerie Culinaire' by Alexandre Dumas père; Add. MS. 43726. *Presented by Mr R. Garnett according to the wish of the late Robert Singleton Garnett.*

Papers of Thomas Wilde, first Baron Truro, consisting partly of documents relating to the relations between George IV as Prince of Wales and Princess Caroline, 1794-1821, partly of miscellaneous autographs; Add. MSS. 43727, 43728. *Presented by Mrs Edith C. Wilde.*

Typed transcripts, with manuscript additions, from the family papers of John Scattergood, East India merchant, in the Public Record Office, 1698-1725; Add. MSS. 43730-43733. *Presented by Mr Bernard P. Scattergood, F.S.A.*

Typed transcript of the parish register of St Martin's, Seamer, co. York, 1586-1911; Add. MS. 43734. Also a letter of E. B. Pusey. *Presented by Mr Edward P. Stapleton.*

Index to the parish register of Eaton-under-Heywood, co. Salop; Add. MS. 43735. *Presented by the Kyancutta Museum, S. Australia.*

Transcripts of secular and sacred vocal compositions by Guiller-mus Dufay (d. 1474) from Bodl. MS. Canonici Misc. 213; Add. MS. 43736. *Presented by the transcriber, Mr J. F. R. Stainer.*

Letters and hymns of Ann Tindall, eighteenth century; Add. MSS. 43739, 43740, supplementary to the Wesley letters to Ann Tindall (43695, 43696; B.M.Q. viii, pp. 135-7). *Presented by Mr C. Tindall, C.I.E.*

Letters to Thomas Cowper, the mathematician (1739-65); Add. MS. 43741. *Presented by Mr W. Cowper.*

Letters of Lord Monck, Governor General of Canada, and others to the third Duke of Buckingham and Chandos, 1867-8, mainly on a reported threat of an invasion of Canada by Fenians; Add. MS. 43742, supplementing Add. MS. 41860. *Presented by the Rev. G. W. T. Tyndale-Biscoe.*

Transcripts of parish registers of St Kitts, W. Indies, viz. Christ Church Nichola Town and St Ann Sandy Point, by J. Bromley; Add. MS. 43743. *Presented by Mr J. Bromley and Lt.-Col H. R. Phipps.*

Two autograph compositions of Sir James Frazer, O.M., F.R.S., viz. 'The Battle of Dorking' and 'Reply to an Address'. *Presented by the author.*

Commission as Captain in the Royal Army to Gervase Holles, 1642; Add. Ch. 70817. *Presented by Sir James Berry.*

Bull of Pope Paul II, 1466; Add. Ch. 70818. *Presented by Captain H. Pearson, R.N. (retired).*

Four Greek papyri, third century B.C.—sixth century A.D.; Papp. 2902–2905. *Presented by Mr T. C. Skeat.*

The Maṣnavī of Jalāl ul-Dīn Rūmī. A facsimile reproduction from an old manuscript, illuminated in gold and colours; edited with introduction by G. Yazdani. Hyderabad, 1933. Fol. *Presented by Mr G. Yazdani, Director of Archaeology, Hyderabad.*

Jacob de Gheyn: Design for the obverse of a medal of the victory of Prince Maurice of Nassau at Nieuport in 1600. *Presented by Mrs Berryman.*

Seventeen drawings by Aubrey Beardsley, Charles Keene, Ernest Griset, and Walter Crane. *Presented by Mr Arthur Vallance.*

Fourteen drawings and prints by Roumanians (Iser, Stefan Popescu, Jean Alexandre Steriadi). *Presented by Prof. G. Oprescu.*

A Chinese glazed pottery water-jar, seventeenth century; nine pieces of Siamese and Persian inlaid metal-work, and a medieval Egyptian pottery vase with green glaze. *Presented by Mr A. Mitchell-Innes.*

Series of ceramic fragments from Honan and Hangchow. *Presented by Sir Percival David, Bart.*

Two Ming blue and white jars from Sumatra and a crackled celadon bottle. *Presented by Captain H. B. van Praagh.*

Twelve specimens of English and one of French porcelain. *Presented by Mrs Willoughby Hodgson.*

A series of pottery fragments from Sawankhalok, and five modern stone heads in antique Siamese style. *Presented by Mr Reginald Le May.*

A blue and white Chinese vase with stand, sixteenth century. *Bequeathed by Mr Ch. H. Baxter.*

An adze and wooden clubs from New Caledonia and the Solomon Islands, and a jade pendant and a kauri gum head from New Zealand. (Collected by the donor's father, 1880-82). *Presented by Miss Marion Darby.*

A series of ethnographical specimens from the Andaman and Nicobar Islands. *Presented by Mr C. J. Bonington.*

Ceremonial horns, wooden animal's head-mask and fiddle from the Kaka and Mambilla tribes of the Cameroons. *Presented by Mrs Beevor.*

Wooden board and seeds for the game of Ayo (Mancala), from the Yoruba Country, Southern Nigeria. *Presented by Mr. E. S. Ajayi.*

Two jadeite axe-pendants, one carved with human head, from a burial urn on the River Agua, Department of Colon, Republic of Honduras. *Presented by Mr G. E. Larkin.*

A large ethnographical series from various parts of Africa, mainly the Sudan, and Northern Rhodesia. *Presented by Capt G. Blaine.*

A series of archaeological specimens from sites near Kimberley, and from the banks of the Orange River, Bechuanaland. *Presented by Mr J. A. Swan.*

An ethnographical series collected by the donor's father during the Zulu War. *Presented by Lady Baddeley.*

A terracotta head from Ifè, Southern Nigeria. *Presented by Mr H. G. Ramshaw.*

A technological series from the Esa Somali. *Presented by Mr A. T. Curle.*

A series of ethnographical specimens from the tribes of the Ulanga Valley, Tanganyika Territory. *Presented by Mr A. T. and Mrs G. M. Culwick.*

A series of ancient pottery vases from Peru, and ethnographical specimens from Africa and Fiji. *Presented by Dr L. Cobbett.*

An important series of stone implements from the Tati and Nata Rivers, and the Marikarikari salt-pan in Bechuanaland. *Presented by Mr H. S. Gordon.*

A series of ethnographical objects from Africa, collected by the late Mr G. R. Carline. *Presented by Mr R. Carline.*

A series of pieces of native currency, and moulds for their manufacture, from the Malay States. *Presented by Mr C. H. Wray.*

An archaeological series from Guatemala. *Presented by Miss Marion Graves.*

A series of textiles from Assam and Manipur. *Presented by Mr H. L. S. Dewar.*

A fine bronze coin struck by the Roman Emperor Philip I at Apollonia in Thrace. *Presented by Mr Percy H. Webb, M.B.E.*

Five medieval gold coins of South India. *Presented by Miss Newton through the N.A.C.F.*

Eight rare varieties of Carthaginian bronze coins. *Presented by Mr C. Davies Sherborn, D.Sc.*

Twenty Greek and Roman bronze coins and 101 silver, nickel, and bronze coins of Europe. *Presented by Mr Henry Garside.*

One gold, one copper, and one lead coin of the Malay States. *Presented by Mr G. H. Wray.*

Four chipped flint pebble-implements, of the 'Darmsden' type found below the Suffolk Crag, from Darmsden, Suffolk. *Presented by Dr. L. S. B. Leakey.*

Flint hand-axe, of form suggesting relationship to the rostro-carinate type, from gravel-pit at Sturry, Kent. *Presented by Major E. C. Linton.*

Flint hand-axe, worn and ochreous, from below the gravel of Terrace 'D' of the River Wey at Farnham, Surrey. *Presented by Mr. W. R. Tanner.*

Thirteen flint cores and scrapers from the surface near Icklingham and other localities in West Suffolk, and one from Sergeac, Dordogne, France. *Presented by Mr G. J. Buscall Fox.*

Two pottery vessels with ornamental knobs, both containing human bones, said to have been found in Sicily. *Presented by Mr. A. Mitchell-Innes.*

Series of bronze brooches and other ornaments, and a pottery spindle-whorl, of the Iberian Early Iron Age, obtained at Madrid and Burgos. *Presented by Mr D. A. J. Buxton.*

Series of pottery fragments of the British Early Iron Age (about 450 B.C. to A.D. 50) excavated in 1866 from and around the pits of a settlement at Highfield, near Salisbury. *Presented by the Salisbury, South Wilts, and Blackmore Museum* (Mr. Frank Stevens, Controller).

Enamelled and gilt bronze ornament from grave close to the River Mole below Hawks Hill, Fetcham, Surrey, belonging to an Anglo-Saxon cemetery. *Presented by Mr A. R. Cotton.*

Silver 'Puritan' spoon, with London hall-marks, maker's stamp, and date-letter for 1642-3, found at Dagenham, Essex. *Presented by Miss Parnell.*

Steel seal-die, the former Public Seal of Trinidad and Tobago. *Presented by the Lord President of the Council.*

EXHIBITION OF CHINESE AND JAPANESE PAINTINGS.

AN exhibition of Chinese and Japanese paintings from the Museum collections was opened to the public in the upper gallery of the Edward VII building on 29 May. Following on the exhibition last summer of the masterpieces of Oriental painting acquired during the twenty years that Mr. Laurence Binyon was in charge of the department, a selection from among the later paintings has been made which may be considered representative of Chinese painting from the sixteenth to the eighteenth centuries and of Japanese painting from about 1750 to 1850.

There has certainly been a tendency to depreciate unduly Chinese painting of the periods later than Sung or Yüan. There were many painters of great power and charm under the Ming and Ch'ing dynasties, and it is almost superfluous to point out that, in a way that can never be the case with paintings of earlier date, most of the paintings shown can with confidence be attributed to the artists whose signatures they bear. An exception is the scroll-painting of 'Birds and Lichees' from the Bateson collection which bears a meaningless attribution to Hui Tsung, while it is in fact a fine example from the hand of some unknown master of the Ming period. Most of the other paintings came to the Museum with the

collection of Frau Olga Wegener, acquired in 1910, and the majority have been exhibited from time to time since, but a large painting of a Lady and her Maid with the god of longevity, by Chên Hung-shou (1599-1650), does not seem to have been shown before. It is painted in an individual style that other artists may find stimulating, and the figures are worthy of a contemporary Chinese estimate of his work as 'of gigantic and craggy stature, with draperies sharply moulded, minute and firm'. Attention may also be called to the album by Wang Hui (1632-1717), third of the great artists in the literary style known as the 'Four Wangs'.

The Japanese paintings shown represent the Later Chinese, Shijo, and Ganku schools which arose in the eighteenth century and eclipsed the older Tosa and Kano schools which had for centuries dominated the Japanese art world. These new schools, all of which show influence from Chinese painting, make the hundred years after 1750 a period of incredible fertility. And this leaves out of account the school that is best known in Europe, that of Ukiyo-ye, which is this time not represented in the exhibition, as its prints and paintings formed the special exhibition last winter. Among others the paintings by Sekkei, Rosetsu, and Okyo may be mentioned as excellent examples of their work; and the large tiger by Ganku, which was acquired recently, is one of his most important paintings. The exhibition will remain open until November.

B.G.

GENERAL CATALOGUE OF PRINTED BOOKS, NEW EDITION

THE eighth volume of the new edition of the *General Catalogue of Printed Books in the British Museum* was published in July of this year. This instalment completes the letter A, and carries the letter B down to the heading Baes. It includes authors as diverse in date and character as Francis and Roger Bacon, Jodocus Badius, and Carl Baedeker.

The first volume of the new edition of the *General Catalogue* appeared in 1931, so that it has taken rather more than three years to complete the first letter of the alphabet. The previous volumes came out at

intervals of six months, the seventh appearing in March last. The eighth volume has been completed in four months, an evidence that the measures now being taken to speed up production are taking effect.

APPOINTMENTS

THE Principal Trustees have made the following appointments:
To be Assistant Cataloguers in the Department of Printed Books:

15 June. Miss Norah Gwendolen Margaret Kenyon, B.A. (Somerville College, Oxford);

5 July. Mr Roger Gascoyne Lyde, B.A. (St. John's College, Oxford);

31 July. Mr Godfrey August Frederick Scheele, B.A. (Trinity Hall, Cambridge);

5 July. Miss Anne Emslie Gibson, B.A. (Newnham College, Cambridge).

To be Official Guide-Lecturer:

18 Aug. Mr Allan O'Neill Osborne, B.A. (University of London).

RECENT PUBLICATIONS

CATALOGUE OF BOOKS PRINTED IN THE FIFTEENTH CENTURY NOW IN THE BRITISH MUSEUM. Part VI. Italy: Foligno, Ferrara, Florence, Milan, Bologna, Naples, Perugia, and Treviso. Pp. 1+301 (599-899), with 31 plates of facsimiles (XLII*-LXXII*). 1930. £3 3s.

COINS OF THE ROMAN EMPIRE IN THE BRITISH MUSEUM. Vol. II: Vespasian to Domitian. With an introduction and 83 plates. By HAROLD MATTINGLY, M.A. 1930. 8vo. £3 3s.

CATALOGUE OF SCULPTURE IN THE DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES: By F. N. PRYCE, M.A., F.S.A. Vol. I, Part I. Prehellenic and Early Greek. Pp. viii+214, with 43 plates and 246 figures in text. 1928. 18s. Part II. Cypriote and Etruscan. Pp. viii+261, with 6 plates and 132 figures in text. 1931. £1.

CODEX ALEXANDRINUS in reduced photographic facsimile. Old Testament, Part II. I Samuel—II Chronicles. 232 plates. 1931. £2 2s.

CATALOGUE OF DRAWINGS BY DUTCH AND FLEMISH ARTISTS PRESERVED IN THE DEPARTMENT OF PRINTS AND DRAWINGS, BRITISH MUSEUM. By ARTHUR M. HIND, M.A., F.S.A. Vol. IV. Dutch Drawings of the 17th Century (N-Z and Anonymous). 1931. 8vo. £2 10s.

THE STURGE COLLECTION: An Illustrated Selection of Flints from Britain bequeathed in 1919 by William Allen Sturge, M.V.O., M.D., F.R.C.P. By REGINALD A. SMITH, F.S.A. 1931. 8vo. With 11 plates and numerous illustrations in the text. £1 5s.

CUNEIFORM TEXTS FROM BABYLONIAN TABLETS IN THE BRITISH MUSEUM. Part XLI (50 plates), by C. J. GADD, M.A., F.S.A. 1931. Folio. 16s.

CATALOGUE OF PAINTINGS RECOVERED FROM TUN-HUANG BY SIR AUREL STEIN. By ARTHUR WALEY. Pp. lii+328. 1931. 8vo. £2.

SUPPLEMENTARY CATALOGUE OF THE TAMIL BOOKS. By L. D. BARNETT. Pp. 695. 1931. £3 3s.

GENERAL CATALOGUE OF PRINTED BOOKS. Vol. I, A-Aegidius. 1004 cols. 1931. Vol. II, Aegidius-Aleu. 996 cols. 1931. Vol. III, Alevra-America. 1004 cols. 1932. Vol. IV, America-Anne. 988 cols. 1932. Vol. V, Anne-Aristias. 1004 cols. 1933. Vol. VI, Aristide-Asmondo. 1004 cols. 1933. Vol. VII, Asmund-Auszüge. 986 cols. 1934. Vol. VIII, Aut-Baes. 988 cols. 1934. Each £4 (to original subscribers £3).

THE PRISMS OF ESARHADDON AND OF ASHURBANIPAL. By DR. R. CAMPBELL THOMPSON. Pp. 36, with 18 plates. 1931. 10s.

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